

Last term we occupied ourselves with considering the decisive change which took place in music in Italy at the end of the 16th century - which is generally regarded as the first attempt to break away from the ancient and established principles of Choral art, mainly associated with Ecclesiastical functions and religious sentiments. We considered the influences which prevailed in Italy and led men's minds to the idea of reviving the conditions of performance of Tragedies and other stage ~~and~~ plays in ancient form - And we followed the adventures of the Italians along the new road which gradually expanded into modern Opera and Oratorio. We naturally regarded these as the essential initiations of these forms. It was the direct line which can be followed on into the modern ~~modern~~ elaborate manifestations of Stage music. It was the form in which ^{whether declamatory recitative or tuneful air} the vocal solo part of Opera found its initiation.

Charles 1560 - 1574
Massacre of St Bartholomew 1572
Henry III 1574-
Henry IV. 1589
assassinated 1609.

So we are justified in taking the Italian phase of the story as the main stream ^{of Opera}. But it is always as well to remember that there are thousands of antecedents in any great development, and to check our exuberance in making any investigation too easy by ignoring important contributaries.

The real fact is that there were lots of things going on in other countries besides Italy which led up to the awakening of real secular Music. It is a fine illustration of the ^{value} ~~necessity~~ of cooperation. Italy was the fittest country to contribute the vocal elements, but it had not the same aptitude for other things which were also necessary for carrying out such a comprehensive scheme as Opera. In France things had been moving in the direction of secular Music for centuries before 1600.

The Troubadours in the South of France wrote beautiful secular poetry as early as the eleventh century, and set some of it to charming Music, in the shape of simple songs with simple accompaniment. And the Trouvères in the North of France and the South of England soon followed

Death notice of Langueador

13th century

against Raymond VI. of Toulouse

Marriage of Champagne 1253

born at Amos 1240.

John I. married to
sister of Louis IX.

Battle of Crécy 1346.

Black Death - 1349.

Battle of Poitiers 1356.

Walsingham died 1384.

Henry IV of England 1399.

Charles VI. 1380 - 1422

was made in 1392

Henry V. married his
daughter.

Succeeded by Charles VII

in the same lines. The Troubadours were crushed ~~and~~ ^{and exterminated} ~~and~~
though the animosity of the Roman Church, who considered
that their lack of appreciation of orthodoxy was dangerous to the
morals and subversion of humanity. But the Trouvères
lasted on for some time and Adam de la Halle who
lived in the middle of the thirteenth century even ventured
on a secular play with music called "le Jeu de Robin
et Marion" in which there is a charming ^{French} little song
which anticipates the style of much of the simple songs of
much later date. It is indeed surprising how steadily
the French went on experimenting in secular music; and
it is also remarkable how persistently they made use of definite
lively rhythms. Their natural tendency was towards ballet.
And through the centuries between the Troubadours and
the 17th century we constantly find records in the
Chronicles of Courtly pageants generally connected with
Courtly marriages. There was a great ballet in
1392 at the Hôtel of Queen Blanche on the occasion of

Aimout 1415.
 Sup of Orleans arrived 1429.
 Remained for him 1431.

Charles VII. Reims 1429.
 died 1461.
 father of Louis XI d. 1483
 succeeded by Charles VIII d. 1498
 Louis XII died 1515

Florence 1589 at wedding of Duke Ferdinand.
 Bardi wrote a comedy L'Amico del Re.
 Cavallini wrote the music to the first called the Monarchio,
 having of the others - The second was set by Luca
 and the third by Montini - Bardi - the 4th by Caccini
 the 5th Cavallini & Montini
 The first party by Romanini

Charles IX. 1560 - 1574.
 Marriage of St Bartholomew 1572
 Henry III 1574
 Henry IV 1589
 assassinated 1609

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This Ballet being in close up to the
 Italian experiments. Cavallini, 'Satiro' was 1590
 Schuler's treatise 1581.

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the marriage of some member of the great house of Vendôme
with Isabeau of Bavaria. It had a most disastrous ending;
for several of the great nobles of the Court took part in it, and
they were dressed in sheepskins; and the sheepskins caught
~~fire~~ fire and they were all burnt alive. The tragedy is
recorded in the Chronicle of Jean de Dinteville, and in
Drozart — and the illuminated copy of Drozart has an
elegant but effusive picture of the tragedy.

We hear of ballets at Court in the reign of Charles VIII
1483 - 1498, and of Louis XII - and the arts of ballet -
making an reported to have made great progress in the
reign of the gay Francis (1515) who was contemporary
with our own gay Henry VIII. In the reign of Charles IX
an 'Académie' of Poetry and Music was founded -
and a famous ballet, of which some music
remains, took place in that reign. In the reign of Henry II
the 'Ballet Comique de la Reine' was given by command of the King in honour of the
wedding of the Prince de Joyeuse in 1582. The King himself danced in it.
Some of the music exists, but it is a gay dance tune.

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